

Journal of The American Institute of ARCHITECTS



April, 1946

We Beg to Present—Florida

The Music-Makers

A Capital for the U. N. O.

The Engineers' Part in Modern Building

The Home Plan Institute of Minneapolis

The Architect in a Changing World

American Art, Today and Tomorrow

35c

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JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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The Music-Makers

*By Edward Steese **

"We are the music-makers,
"And we are the dreamers of dreams—
"Yet we are the movers and shakers
"Of the world for ever, it seems.
"We build up the world's great cities—
"And fashion an empire's glory."

I VENTURE to quote these lines chosen from Arthur William Edgar O'Shaughnessy's poem because, though he was speaking only of poets, his words are not inapplicable to those who form their own "frozen music" from wood and stone and steel, and they express something to—and about—architects that is not today, and perhaps never has been, fully recognized. I quote them too, because for the last ten years there has been so much protestation by the architects themselves that they were anything *but* dreamers—which is as good as saying "anything but architects".

Their hypersensitive self-consciousness of a trait not needed for the conduct of war was understandable during the days when they hung with futile humiliation around the offices of the war agencies and armed services, though there was then no more reason for them to be ashamed than for the military man to deride his calling in time of peace. The war record of architects proved them the practical men they always professed to be, and it is no longer expedient to deny the higher attributes of their calling. Now that peace has come upon us again it will take some "tall dreaming" to rebuild not only

* Mr. Steese got his A.B. at Princeton, taught there for a year and then went into the offices of Carrère & Hastings, spending the summers of 1925-6 studying sculpture at Fontainebleau, and returning to Princeton for his M.F.A. in 1927. He was chief designer under Thomas Hastings until the latter's death in 1929. Practised in partnership with L. G. Noyes until 1932 and thereafter individually, with time out for painting (chiefly portraits), writing and War work.

"the world's great cities" but the world itself, and the dreamers who can realize their dreams in mortar and metal will be not less necessary (and perhaps more successful) than the dreamers or schemers who deal with less certain and tangible materials.

Nevertheless, there still seems to be a tendency to impress the public with the merely practical aspects of architecture—as if the public had neither knowledge, taste, nor desire for beauty—in such a way that the profession loses dignity (which has nothing to do with being a stuffed shirt) and through very denial of its status as an *Art* impugns the integrity of its own existence.

I think, moreover, that architecture needs no advertisement, one way or the other, for it has always had its honored place in civilization: even the most unenlightened monarchy, dictatorship, plutocracy or church has always called upon the architect to perpetuate its "fame", and an enlightened democracy we trust will do the same without "sales-pressure". All dynasties, all governments, all individuals want material expression of their existence, in the past have wanted it beautiful—and preferably the work of an architect.

It is, indeed, chiefly by its architectural manifestations that an "age" or "period" is called to mind, whether the Rome of the Emperors or of the Popes, the France of Bonaparte or Napoleon III. Generally speaking, little enough is known of certain prodigious rulers such as François I or Louis XIV except their names as a tag to some architectural style, and while the last may be separable in thought from the individual whose name it bears, the individual never exists in remembrance outside his proper architectural background.

It so happens, however, that full flowering of the style characteristic and supposedly interpretative of some monarch's reign has usually budded long before his day, just as with literature or painting, and the monarch himself becomes but a manifestation of some tune by an earlier "music-maker" who has set the fashion of beauty for the new era; in the case of architecture, established the whole entourage in which its actors move. Let us hope in the future it will still be "beautiful", for we are always subject to our environment and act in some degree accordingly. Since the architect creates the man-made environment, this is a sobering thought.

It is true that natural elements

such as landscape, atmosphere or climate are still more potent, influencing even architecture as well as the individual architect: identical buildings will *appear* different in different parts of the world—in some cases positively ridiculous—and will cast different spells on the beholder. But just as Goethe in Naples was not the Goethe of Weimar, the American traveler in France is not quite the same person he is in England; and he has to thank or blame, in more ways than one, not only the respective landscapes but also Sir Christopher Wren or Baron Haussmann, as the case may be—at least until he gets home.



Within the limits of our own national history I think we can find the same influence of style in evidence, first in the nostalgic but skinned versions of English houses (*different*, however, from the originals), and later in the classical revival of our early republic—was not Jefferson our greatest “dreamer” in more ways than one? Our eighteenth-century ancestors varied from their over-seas cousins in ways curiously parallel to the minor differences in their habitations, and when in turn Tennyson-

ian Gothic and the nineteenth-century “modernism” of the Victorian period became popular, the flowering of these styles seemed to become expressive of contemporary changes in political life and private thought.

I think it was really the other way 'round, and base my thesis on this point. The national life changed indeed when the Senate and House moved into their new chambers, but how much of a philosopher Mr. Walters was I do not know—I cannot say his apparent influence was good. There has not yet been time to predict the *permanent* effect of the new Supreme Court Building, as a change from the “old Senate Chamber”, on the character of the Court's decisions, but we can at least be thankful that court is not held in the Congressional Library!

Let me take the simplest example of architectural influence on an individual: the private dwelling. Surely each house has its certain effect upon its occupants, especially if they are also its owners. The influence may be benign or baneful and due maybe only to orientation, the angle of a gable, a turn of the stairs, the kindly or sinister “expression” of a window. Who knows? But it *does* affect

the character and lives of its inhabitants, their neighbors, and their *children*. So the architect, if the client has no predilections, has grave responsibility in his choice of plan and "style", for he is really molding the future. Grant then that a man whose youth was spent in a dark Victorian mansion will vary from his twin who grew up in a sunny old Colonial house—means and education being equal. How much greater would the difference be had one of them grown up in a bit of government-subsidized housing?



I need not point, as further evidence, the effect of "style" on a college student, the effect of "style" in church architecture, where the mood of both the congregation and minister is according to the ability or understanding or whim of the architect; for pomp or gaiety, the influence of one or another phase of the "Baroque"; or as a happy background for still present political trends, the "International Style", which originated long before Mussolini or Hitler or Stalin but which they so consciously made their own.

In times of completeness or decay, political or architectural, the seer has turned to the past, evolving

a new style based on historic growth. If he admired the Greeks, he adapted their design to his needs and thought, and this was true likewise of the Gothic Revival. The Renaissance architects were no slaves, but used traditional motifs freshly to fill their needs. The development from debased Roman architecture through the Romanesque to High Gothic was a development of but one continuous artistic trend. When Mediaevalism became rotten, it was the artists and architects who turned to more ancient forms of expression, and "the public" has become as a result to some degree alternatively gothicized or classicized ever since. Now we have started from scratch and must await the results—but the increasing barrenness of our thought seems already to express the barrenness of our surroundings. We have junked the effort of five thousand, maybe of five hundred thousand years.

Well, the architect has turned to the statisticians and maybe dreams no more. Everything is to become standardized, architecturally as well as politically, and I'm sure we shall all be as happy as robots—or at least our children will be, after they have intellectually and architecturally been pressed into

line. They will no doubt be beautifully healthy, but they will not "possess beauty" since they will not know it or want it.

Here is where the architect can step in once more to pipe the tune, even within the limits set him like a fugue. He should dream well, and true, therefore, before setting

the future's stage, what kind of play he hopes to see, what kind of steps shall be danced to his frozen tune, for each will be, in great part, *his* responsibility, *his* choice, and *his* creation.

I hope, however grand this be, it will not lack all sentiment, all sense of gaiety and humor.

The Engineers' Part in Modern Buildings

By M. X. Wilberding

CHAIRMAN, CONSULTING ENGINEERING GROUP, AMERICAN SOCIETY OF MECHANICAL ENGINEERS

THE IMPORTANCE of the work designed by the mechanical and electrical engineer in modern buildings is illustrated by figures which the Consulting Engineering Group of the A.S.M.E. has collected. The projects from which these figures were obtained are all located on the eastern seaboard of the United States, and have been actually constructed in the last five years. They represent projects costing from a quarter of a million to several million dollars, and, in common with the vast majority of the jobs of that period, all except two are Government-owned or Government-controlled. The private jobs are so indicated.

On projects of this kind, the

owner seems to prefer to have one planner responsible for all contract documents. In all cases which have been reviewed, the engineer's contract for services was with the architect. Where the architect designs the major portion of a project and is principally responsible for obtaining the commission, it is certainly just that the contract should be solely in his name. For protection, the architect, however, should see to it that the owner sits in upon the selection of the engineer and that the owner is fully informed on all of the details of the architect's contract with the engineer.

A SCHOOL BUILDING, total cost approximately a quarter of a million dollars:

Heating and Ventilating....	16.80%
Plumbing	6.75%
Electrical	5.10%
TOTAL.....	28.65%

A large CITY COURT BUILDING:

Heating and Ventilating....	8.60%
Plumbing	3.52%
Electrical	5.68%
Elevators	6.02%
TOTAL.....	23.82%

A large ONE-STORY STORE AND WAREHOUSE:

Heating	5.06%
Plumbing	4.70%
Electrical	4.70%
Sprinklers	4.30%
TOTAL.....	18.76%

A 200-BED HOSPITAL:

Heating and Ventilating....	4.60%
Plumbing	10.10%
Electrical	3.50%
Refrigerating	1.10%
Elevators	3.60%
TOTAL.....	22.90%

An AUDITORIUM, privately owned and financed:

Plumbing, Heating and Ventilating	12.1%
Electrical	9.5%
TOTAL.....	21.6%

A HOME FOR THE AGED, privately owned and financed:

Heating	5.73%
Plumbing	7.35%
Electrical	3.95%
Elevators	2.75%
Kitchen Equipment	1.13%
TOTAL.....	20.91%

A large APARTMENT AND DORMITORY GROUP:

Plumbing, Heating and Ventilating	14.81%
Water and Sewers.....	1.53%
Electrical	5.38%
TOTAL.....	21.72%

A large WAR HOUSING DEVELOPMENT:

Heating and Ventilating....	7.20%
Plumbing	6.80%
Electrical	4.77%
Sewer and Water.....	3.27%
TOTAL.....	22.04%

A large BLOCK OF APARTMENTS FOR WAR WORKERS:

Heating, Ventilating and Plumbing	15.90%
Electrical	4.98%
TOTAL.....	20.88%

It is quite evident that the mechanical engineer designs a very important quarter or fifth of the

GED, pri-
:

5.73%
7.35%
3.95%
2.75%
1.13%
20.91%

T AND

14.81%
1.53%
5.38%
21.72%

DEVEL-

7.20%
6.80%
4.77%
3.27%
22.04%

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15.90%
4.98%
20.88%

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modern building. The prudent client and his architect will therefore select with the greatest of care the man who is to design the mechanical equipment, and see to it that it is properly installed.

If the client, or the architect, seeks to obtain the services of an engineer for nothing, he will no doubt find that the service which he gets will be worth just what he pays. Where there is mutual confidence and understanding between the client, the architect and the engineer, then in practice it makes but little difference how the contract is written as regards the responsibility of the architect and the engineer, because both of them will realize that their sole duty is to their mutual client. If misunderstandings arise between them, they will settle their differences to the advantage of their client.

Government and lending agencies will stress the importance of single responsibility in contracts with the designing professions. The fact that they do so is proof enough that sometime in the past architects and engineers have too often used their separate contracts with the same client for their own advantage, or to alibi themselves in times of trouble. Clients, and those who finance building projects,

certainly should be aware of the complexity in this age of the buildings they propose to erect. They should have respect for the knowledge and skill required of the designer and, if they do not have this respect, it is up to the architect and the engineer, by mutual cooperation, to bring home the facts to the client and to those who, through finance, control projects.

If the design professions are not themselves willing to point the way, there is certainly little hope. From time to time, we see architects and engineers who are not willing to meet their co-designers of building projects on an equal basis. Such persons are usually so impressed by their own ability that they are a menace to their respective professions, and particularly to their clients. It is certainly difficult to deal with such persons, and about all that can be done is for reputable designers to refuse to work with them.

Architects and engineers are co-designers in these times. The ability of each is required for the success of even the simplest job. Modern times have produced few men, if any, who can truthfully lay claim to being an outstanding architect and engineer at the same time. It would indeed be a wonderful thing,

not only for the designing professions but especially for those who use their services, if the members of the professional societies would insist that their societies work out forms for agreements between the designers, so that they can better serve their client. Then, if these

same societies would broadcast these agreements so that prospective clients, and especially those interested in finance, could become acquainted with the proper practice toward professional designers, a great service would be rendered to all concerned.

A Capital for the U.N.O.

OBSERVATIONS ON A FIRST MEETING OF THE INSTITUTE'S COMMITTEE ON THE UNITED NATIONS CENTER *

By Thomas H. Locraft

DID YOU EVER THINK of starting a project with the whole wide world before you, at liberty to select a site anywhere on the entire globe? It would be like approaching the planet in a space ship, scanning its whole surface in your spiralling descent to pick your most favorable landing spot!

If you did, would you have sliced the globe, first, through the poles; to choose between eastern and western hemispheres? Would you,

then, have weighed the northern, central and southern parts of your half-world to determine your continent? Concentrating on the North American continent, would you have studied the two coastal regions and the inland basin, considering how they would appear through the eyes of the other Nations of the World?

Had you done all of these wonderful things, it is quite likely that you, too, would have settled on the

* The Institute's Committee on the United Nations Center is as follows: Eric Gugler, New York, Chairman; David C. Allison, San Francisco; Richard M. Bennett, New Haven; Moise H. Goldstein, New Orleans; Wallace K. Harrison, New York; Burnham Hoyt, Denver; Electus D. Litchfield, New York; Thomas H. Locraft, Washington; Charles D. Maginnis, Boston; Roi L. Morin, Portland, Ore.; Russell T. Pancoast, Miami Beach; Eliel Saarinen, Bloomfield Hills, Mich.; Alfred Shaw, Chicago; Howell Lewis Shay, Philadelphia; Ralph Walker, New York and William W. Wurster, Cambridge.

northeastern seaboard of the United States, as the U.N.O. Commission did in London.

Any individual would feel a justifiable pride in reaching this conclusion in a number of weeks. We were astounded to learn that the U.N.O. committee of many nationalities had done just this, not in theory but actually; and the decision had been reached in the incredibly short time of a handful of days, not weeks!

To learn of the site choice was not our principal reason for assembling in New York from all parts of the country. This was preamble, or background material. McKim Norton, of the Regional Plan, was bringing us up-to-date; and as we listened to his calm recitation of this amazing story, there burned into all minds a realization that for architecture, too, the world had grown much smaller during these years of war.

At this stage, we were told, the U.N.O. Committee adjourned to America, and in three short weeks was back in London reporting that they had examined the territory under consideration and had determined upon one small area on the fringe of New York City! In transit, they had weighed the relative merits of urban vs. rural sites.

Decision that nearness to a major city would have definite advantages narrowed the quest to two regions only: New York City and Boston. Belts around these, at commuting distance, were studied in detail.

The New York belt, as you will see on your map, divides naturally into four sectors: starting with the Jersey portion, then swinging around the New York part west of the Hudson, third between the River and the Sound, and finally slicing across Long Island. The third of these, between the River and the Sound, seemed most logical; and a very few days later the United Nations Assembly in London had agreed to this report. Now, within the same quarter of a year, the committee is back in America giving precise study to the several available tracts within this approved sector.

It seemed to all of us that it would be very good for the people of the World to know of this forthright and clear thinking by the U.N.O. If other problems facing the world can be tackled with similar vigor and logic, and settled with comparable directness, there is great hope for mankind.

In this optimistic frame of mind, we turned to our own assignment: to formulate suggestions for enlist-

ing the best planning talents of the world in order to get the project under construction.

Chairman Gugler advanced the discussion a long way by presenting courageously, several resolutions which he had jotted down. The group was grateful to have these definite points to debate, and conversation flowed freely for several hours. Harrison and Walker contributed other data regarding the U.N.O., and helpful reminiscences of the Fair Project in the planning stage. Adams and Clark pointed out pertinent regional planning considerations, while Purves touched on certain diplomatic and official aspects. Maginnis spoke nobly for the architectural verities; and La Beaume and Allison offered helpful suggestions on policy.

Eventually it developed that the committee is in favor of an international competition for the selection of architectural talent for such buildings as may be erected. For this particular project, no other method of selection which may have been considered thus far, combines the factors of fairness and world-wide appeal which seem appropriate. There was not much discussion of the details of competition, except that there seemed to be agreement that it should be

anonymous and unrestricted, at least in a first stage.

But several features incidental to the competition procedure were discussed at great length, notably the questions of Program, Jury, Site Planning, and Cooperation between Professional Groups.

All present agreed that the preparation of a Program for a Competition would have tremendous influence on the submissions which it would draw forth. The difficulties of arriving at the information necessary for a Program were pointed out, and the dangers of writing a Program which might choke out, still-born, the very ideas it was hoped to evoke. One suggestion was to have the Program itself the subject of a very first stage of competition.

As to Jury the problems are not new, but it was felt that they would be more acute than ever in this case. All agreed that the selection of Jurors should be on the same international basis and under conditions which would insure the wholehearted interest of men of the very highest caliber. There was discussion as to whether the Jury should be composed of members nominated, or elected, by the professional groups in the various countries, or whether the Jury, too,

should be the result of some form of competition. One thought was that perhaps part of the jury might be elected by ballots of the competitors themselves.

It was realized by all that determination of any building units would be preceded by Site Planning, and that this in turn would be influenced by the surrounding Regions and their development. Relative merits of making the Site Plan the subject of a competition or of having it determined by an appointed planning commission were discussed at considerable length, and the point was raised that preservation of the vitality of a Master Plan, adjusting it to changing needs, would require a planning body of fairly permanent nature. It was evident that the extent or complication of Site Plan problems might vary widely in the range of estimated sizes which have been spoken of so far, since these have run the gamut from a single not so very large building, through a group of units the size of a college campus, to a new city of 50,000 persons or more.

All present felt very strongly that all relationship with the project should be studied to preserve maximum cooperation between the various professional groups in all

of the Nations. Thus there would be available to the project the talents of Architects, Engineers, City Planners, Landscape Architects and others as the needs might arise. Toward this end, steps were taken immediately to get in touch with the other Professional Organizations in America and plans were laid for communication with those in other countries as soon as possible. In this connection the hope was expressed that the latent talent of the world might be provided opportunity to come forward, by minimizing the academic restrictions in the program, and by using the membership in the organized institutes in the various countries as hands of welcome to reach out and encourage the younger, or less well-known, designers.



As a summary of the meeting a resolution which briefed the more pressing of these points was prepared for presentation to the U.N.O. commission, and it was agreed that Chairman Gugler should appoint an executive committee to carry forward the policies which the group had outlined until such time as it seemed necessary to reassemble the group as a whole.

Welcome refreshments, pre-

sented at this time, provided a very pleasant intermission in the proceedings. The various men circulated to exchange thoughts in less formal fashion, and we were joined by a number of guests for the excellent dinner which followed.

Principal after-dinner speaker was Mr. Childs, who had enjoyed the privilege of accompanying the U.N.O. commission on their inspection of sites in America. He enlarged on the story which Norton had told us earlier in the day and sounded an earnest plea that whatever is done in the way of building be as inspiring and noble in conception as is the U.N.O. itself.

General Grant supported Mr. Childs' point, and recounted the early developments in planning the City of Washington, with which he is particularly familiar as Chairman of the National Capital Park and Planning Commission. It was interesting, indeed, to note how many factors were closely parallel in the two problems; and General Grant's message carried a strong suggestion to make ample provision for probable growth and development.

Mr. Leland recalled that his city, Boston, had been the last competitor for the honor of playing host to the U.N.O. Capital; and

he made a gracious gesture of surrender to New York.

Mr. Maginnis in a characteristically witty and beautifully phrased address, declined to speak. Messrs. Clark and La Beaume took a bow, and Mr. Wurster, after suitable eulogy, was applauded generously for having been the original spark plug who suggested this matter to President Edmunds for Institute attention.

A formal statement of purpose was recorded by the meeting as follows:

"In view of the complex problems raised in the selection of the best possible location, size and development of the site of the United Nations Headquarters, and in order to clarify the thinking of the American public on the matter, representatives of each of the following technical societies of the United States of America, namely, the American Institute of Architects, the American Institute of Planners, the American Society of Landscape Architects, and the American Society of Civil Engineers, have agreed to appoint from their most competent membership a JOINT COMMITTEE ON PLANNING AND DEVELOPMENT to offer its services to the Headquarters Committee of the United Nations

which is expected in the United States in the near future.

"The best opinion of the representatives of the four Societies assembled from all parts of the United States at a meeting in New York on March 2, 1946, is that the crystallization of the functions to be carried on in the United Nations Headquarters area is the first problem to be met by the Headquarters Committee in its vital task of selecting the ultimate acreage on which the Headquarters will be located. The national technical societies of America are glad to offer their services to this important preliminary thinking which will play a large part in the selection of the ultimate Headquarters Area and its enthusiastic acceptance by the American public.

THE AMERICAN INSTITUTE OF
ARCHITECTS,

AMERICAN INSTITUTE OF PLANNERS,

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS,

AMERICAN SOCIETY OF CIVIL ENGINEERS.

By now the hour had grown quite late, and Chairman Gugler announced that closing hour for the Harvard Club was imminent.

With heartfelt appreciation of the masterful job of organizing which had been done by Mr. Gugler, and with a general sense that the meeting had been both inspiring and constructive, the session came to a reluctant termination.

The following attended the meeting:

Architects: David C. Allison, Los Angeles; H. Daland Chandler, Boston; Philip Goodwin, New York; Moise H. Goldstein, New Orleans; Eric Gugler, New York; Wallace K. Harrison, New York; Louis I. Kahn, Philadelphia; Louis LeBeaume, St. Louis; Joseph D. Leland, Boston; Electus D. Litchfield, New York; Thomas H. Locratt, Washington; Charles D. Maginnis, Boston; Edmund R. Purves, Washington; Albert Shaw, Chicago; Howell L. Shay, Philadelphia; Perry Coke Smith, New York; Ralph Walker, New York.

Educators and Press: Frederick Adams, Cambridge; Richard M. Bennett, New Haven; Everett V. Meeks, New Haven; Kenneth R. Stowell, New York; L. Mies Van der Rohe, Chicago; William W. Wurster, Cambridge.

Landscape architects: Harland Bartholomew, St. Louis; A. E. Brinckerhoff, New York; Ralph E. Griswold, Pittsburgh; Fletcher

Steele, Boston; Markley Stevenson, Philadelphia.

Other distinguished guests: Richard S. Childs, president of the Citizens Union of New York; Fred. P. Clark, Boston; Major General U. S. Grant, III, Wash-

ington; James E. Jagger of the A.S.C.E., New York; C. McKim Norton, executive vice president of the Regional Plan of New York; Wheeler Williams of the National Sculpture Society, New York.

We Beg to Present—Florida

*By Alfred Browning Parker **

FLORIDA lays claim to having the oldest city in the United States; however, the architectural development in the state began about sixty years ago when Henry Flagler, pioneer railroad developer, determined to build the finest hotel in the world at St. Augustine. He engaged the then young firm of Carrère & Hastings to design it. Their instructions were, obviously, not to proceed on a limited budget, and the two-million-dollar "Ponce de Leon Hotel" in St. Augustine may be visited today by those who wish to evaluate their efforts.

It was logical that Flagler ex-

tend the railroad from Jacksonville to St. Augustine, and evidently he liked the arrangement because soon thereafter he built the "Alcazar", purchased the "Cordova", and began moving southward, building and buying hotels in advance of the extension of his railroad. In this way "Ormand" at Ormond, the "Royal Poinciana" and the "Breakers" at Palm Beach were developed.

The great freeze of 1894-95 prodded Mr. Flagler into turning his attention to the tropical Biscayne Bay country as being exempt from frosts and freezes. He soon gave an order to extend the Florida

* Lieut. Parker, U.S.N.R., now on terminal leave, is Boston-born but a Floridian from very early youth. He studied architecture under the late Rudolph Weaver at the University of Florida; won fellowships afterward that took him to Stockholm for five months and to Mexico for eight. Besides being on leave from the Navy, he is on leave from his assistant professorship at the University of Florida. Much of his thinking these days is on the small house for a 5-acre self-sustaining plot on the edge of the Everglades.

East Coast Railroad to Miami, and immediately the community skipped the village and town stages, becoming a city with a population of three thousand.

As in most regions, the coming of the railroad accomplished wonders in the development of Florida. Before this event, for example, legislators from Key West to the state capital had to travel by boat to New York, by train from New York southward along the Atlantic coast, and eventually overland to Tallahassee by stage coach and horseback, a journey of many weeks.

In St. Augustine, the first Spanish settlement in the United States, visitors expect, and find, constructions of great age. The old Spanish fort, commanding the water entrance to the city, lends its charms to those who wish to conjure up visions of caravels and galleons with colorful and motley crews putting in for fresh water. Around the fort the grass and picturesque trees offer an admirable example of how few elements are necessary for effective landscaping. The "Oldest House in the United States" is easily accessible to the St. Augustine traveler. From the day of its construction to this is a long interval; however, the basic climatic

problems affecting the physical requirements of a building remain the same, that is, year-round conditions of sun, air, water, breezes, hurricanes and other indices of a tropical region. Southeastern Florida is one of the few tropical regions of the United States (another being in the vicinity of Brownsville, Texas). For this reason one might expect to find architecture conditioned in a setting exotic to the remainder of the nation. Most of the architectural praise that Florida evokes from the observant visitor is in large measure due to the setting and not to skill in planning and construction.

Through the years architects have striven to bring into harmony the various functions of their buildings with their environment in a manner calculated for efficiency, economy, and beauty. Nowhere have architects had greater opportunities, nor have they so ingloriously fallen on their faces, as during the hectic days of the Florida boom (1925-29). The picture of that debacle is still upon the Florida scene, although it is gradually being changed with structures better suited to this time and place. Fortunately, many of the buildings of that era were constructed of stucco on a wooden frame, and

durability is not the greatest virtue of that type of construction.

Before reaching South Florida, visitors may wish to see the Bok Tower, designed by the late Milton B. Medary. This memorial, located in the central part of the state, is described by the designation of "Bird Sanctuary and Singing Tower". It is located on the highest point in Florida.



Exploitation des estrangers, as the French put it, has always been a favorite sport of South Florida since the days of the wreckers on the keys between Miami and Key West. Today this business of showing the tourists a good time is represented architecturally on Miami Beach by the procession of skyscraper hotels up and down the ocean sands, to the practical exclusion of space for those who come over merely to swim. In some of these towering structures one may find considerable integrity in the way the architectural effect derives from the structure. However, in the vast majority of them there is little to greet the eye of the beholder but the flash and glitter of a false glamour that has merely been attached to the surface of the building and reflects absolutely no

integrity of structure or honesty of function.

The tourist business is represented also by the extremely large number of apartment houses and other multiple-family dwellings. The tourist court and trailer camp have a place in the Florida landscape. The few examples where care has been exercised in the planning and construction of such units are outstanding successes in satisfaction to those who occupy them. They are also successful financially to the owners, so that we may expect this improvement to continue. The night clubs, horse races, dog tracks, jai alai fronton—all are symptomatic of the tourist trade. Unfortunately none of these enterprises has developed architecture worthy of mention. Again the praise they evoke is largely due to their setting and not to man's plans. It is also surprising for the visitor to learn that South Florida has no concert hall, convention hall, amphitheater, or bandshell worthy of the name. Certainly the need is not lacking, nor is there a paucity of beautiful sites available for such buildings.

One of the greatest needs of the South Florida area is a comprehensive plan of development. The Coordinating and Planning Com-

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MIAMI BEACH FROM THE AIR

Photograph by Miami Beach News Bureau



MIAMI BEACH

Photograph by Miami Beach News Bureau

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mittee of Dade County has made progress toward realizing a comprehensive plan. The active support of the architects of South Florida has been pledged to this planning committee. This broader application of planning to community development will undoubtedly have repercussions in specific projects that architects propose.

In line with community planning should be mentioned the excellent work being done by the Dade County Parks Department. There has been a gradual building up of swimming and picnic areas by the Parks Department through recent years. Matheson's Hammock and Greynold's Park are crowded by thousands over the holidays, and further developments of larger scale are being planned. These fill a definite need in the area, as well as conserve wasted areas into places of use and beauty. The park structures are for the most part adequate for their purposes and usually are designed and built with great simplicity commendable with the limited means available.

Due to a stringent building code in South Florida, which is not much more than a concrete-block-and-stucco specification, there has been very little done in the way of original experimentation with ma-

terials and systems of construction. If this code can be revised to specify results rather than the means to the results, then we may expect bold and imaginative construction suited to this region. There is little doubt that the Florida architects are looking forward rather than backward in their work. If the average quality of the work is not inspiring, it is no condemnation of their ideals but merely of their ability.

It is entirely possible to visit buildings in Florida that convey in full measure the possibilities of the region. In these places one feels an abundant use of the climate. There are rooms open to the sun, sky, and water, yet protected so that shade is offered through which cooling breezes steal. There is shade broken by sunlight and gaily colored patches of flowers and tropical plants. We find pools for plants, fish, and humans within easy range of the living portions of the building—and sometimes within them. Screened terraces are arranged for open enjoyment of balmy tropical evening skies. Yet with all the sense of openness must never be forgotten the menace of the tropical down-pour and the hurricane. Buildings

must resist gusts of as much as 250 miles per hour.

Under vivid tropical skies color plays an important role not only in the settings for the buildings but also in the buildings themselves. Color is often applied integrally with the building material, and the use of color is a welcome relief from the many white-walled buildings that glare upon the eye. It should be mentioned, however, that white walls serve the purpose of reflecting heat. The tropical foliage will soften and tone down whatever man may build if he will only let it. Among the most successful tropical homes are those in which the tropical environment is maintained and northern notions of great rolling green lawns and formal gardens abandoned. One individualist, after numerous attempts at maintaining a lawn, finally cemented his yard over and painted it green.

To many people the attractiveness of the Tropics lies mainly in the brilliant colors. Bright colors are found in most of the tropical trees and shrubs. Elephant ear, breadfruit, sausage tree, *Monstera deliciosa*, banana, mango, papaya, avocado, coconut palm, et cetera, afford an exotic quality not found anywhere else in the United States.

Olmstead, former dean of American landscape architects, visited this region in the early days to lay out the grounds of the Deering Estate and was asked to talk to the Miami Woman's Club regarding landscaping in the area. His opening suggestion was to the effect that all of the coconut palms should be chopped down, as their resemblance to feather dusters on end was more than he could stand. It has been reported that his reception was not exactly warm. It will be apparent to those who come to Florida that new concepts must be formed by those who intend to live and work in this region.



From Miami southward the overseas highway to Key West is an absorbing trip of some 150 miles on the highway built over the railroad bed which formerly had extended from Miami to Key West. This construction has an interesting history inasmuch as the project during the planning stage came to the attention of certain English scientists, who journeyed to this country to protest its construction. It was their belief and fear that linking the keys with a mammoth railroad bed would divert the course of the Gulf Stream as it

flows from the Gulf of Mexico, through the keys, into the Atlantic, thereby freezing out the English. To surmount this objection Flagler agreed to construct a series of arches supporting the road bed, which apparently satisfied the English scientists, for this construction may be viewed today.

From Key West one may journey westward by boat about seventy miles to Dry Tortugas, a spot named by Ponce de Leon in 1513. On a twenty-acre island in this group is old Fort Jefferson, which covers eleven of the acres. The fort was completed in 1861 and soon thereafter abandoned. The walls are eight to twelve feet thick and contain twenty million handmade bricks. It was in this isolated spot that Dr. Mudd was imprisoned for setting the broken leg of John Wilkes Booth, the assassin of Lincoln. Called by some "The Ghost in the Gulf", it was declared a national monument about ten years ago.



Florida, as it has been pointed out, is comparatively a youngster in development among these United States. It seems likely that three occupational pursuits will continue as major industries. Building con-

struction will increase proportionately with these three: tourist trade, transportation industry (especially the airplane), and agriculture.

The state has immense resources in its climate. Even with this inheritance, planners of short vision and misguided efforts can cause great harm. An illustration of this is the over-drainage of the Everglades of Florida. This is a sink of muck resulting from the decomposition of grass and aquatic plants. When this land is moist and properly handled it is productive; but when over-drained it oxidizes, shrinks, and burns. The loss of this soil by fire is incalculable. It has been compared to dust-bowl losses in our West, since the land that is left is usually a big hole with a rough, rocky bottom. Over-drainage is worse than no drainage. The whole aspect of the land is changed and it is a long and difficult process to correct the results of poor planning. When the pall of smoke from the burning Everglades descends upon South Florida in dry seasons, one will readily concede an alteration in the benefits of the climate.

Much has been built already in Florida, not a great deal of architectural merit, but the landscape

eventually heals over every hurt. For the future we may look forward confidently to the designers and builders who recognize the peculiar possibilities of the Florida area and who are enthusiastic to contribute their energies to building in the honest tradition that such an original setting demands. That tradition requires, among other things: a determining of what is needed, an investigation of the materials and methods of construction available, and building in a manner so as to achieve unity—a unity not

only between the parts of the building but also a unity of the building with its setting.

It is to be earnestly desired that the reactions of the many architects from all over the nation to what they will see here will be a further stimulus to progressive Florida architecture. Florida has been called "a sample of Heaven". It is likely that architects who visit this land, now as in the past, will acquire "sand in their shoes" so that the prospect of leaving will become unbearable.

Rolling Down the East Coast of Florida

By One Who Prefers Anonymity

BAEDECKER, as a guide-book author, had a system factual and monotonous, but accurate, using asterisks to denote the value of places and things of unusual worth and interest. Hubert Ripley, architect and epicure, wrote with such delightful style and grace that the subject matter was often forgotten in the fascination of reading about it. This article aspires neither to the accuracy of Baedecker, nor to the charm of Ripley. It hopes to achieve a middle ground of helpful information for those who will come to The Institute's 1946

Convention, journeying by automobile down the length of the State of Florida from Jacksonville to Miami.

The restaurants, bars, hotels and such listed herewith have purveyed good food, and drink, and reasonable hospitality in times past—what may be supplied today depends upon those variable and perverse post-War twins, Labor and Material. The time that you choose to stop at one of the spots which we recommend may be the day the cook is out with the proprietor's wife (and/or husband). More than

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likely it will be the day when there is no steak, no butter, no bacon, and no dice.

The usual and direct route used in coming to Miami, though not the most attractive one scenically, is U. S. Highway Number One leading southward from Jacksonville along the East Coast of Florida.

In Jacksonville, we recommend Biser's Restaurant, on the west side of U. S. Highway Number One about a mile and a quarter south of the bridge over the St. John's River. This is a first-rate place to eat, prices are reasonable, the sea food is exceptionally good. You might try the "panned crab flake and shrimp" combination, a specialty of the house. Do not confuse this Biser's Restaurant with one of the same name in Jacksonville proper. The George Washington Hotel has a good late dinner and floor show. The bar is pleasant and air-conditioned and no one has ever been seen leaving it drunk, —it's discouragin'. The Seminole Room and Bar in the old Seminole Hotel is a congenial spot, with good murals too, after the second Martini. We have always found the management especially affable and friendly. The Roosevelt Hotel might be considered for dinner and

floor show. It also occasionally provides an excellent Smorgasbord.

In St. Augustine, the most historic city in the State, we give you the Chimes Grill, 18 Cathedral Place, an excellent restaurant for many years.

In Daytona, we recommend Johnson's Coffee Shop, 200 Magnolia Avenue, one block east of U. S. Highway Number One. The Clarendon Hotel on the ocean front offers an excellent cuisine.

Journeying down the Coast, we will skip a few towns in which we have never had a good dinner and make our next commitment at Christine's in Cocoa. This is a good place to eat.

In Melbourne, we suggest Kirkland's on the south edge of town and on Highway Number One. Here we have had fresh mullet cooked to a crisp and appetizing brown; it was marvelous, and the only time we have ever relished this lowly and common fish, usually regarded as nothing more than fair bait.

At Vero, the Rose Garden Tea Room is not as Omar Khayyám as it sounds; it is excellent for lunch or dinner. On Vero Beach the Driftwood Inn is a unique establishment right smack on the ocean.

In West Palm Beach, we feel

safe in pointing to the George Washington Hotel for a good bar and dining-room. On Palm Beach proper, we suggest the following and in the order named: The Patio, Ted Stone's, Casablanca, and Hedley's Pier. We cover a range of places here because some of them may not stay open through May.

Some thirty miles south of Palm Beach you will go through a settlement called Pompano. Here you might inquire how to get to "Cap's Place" over on the Ocean Drive. It is on the inland waterway near the Hillsboro Lighthouse. You will be rowed across the few yards of channel water to Cap's establishment. Captain Knight, the colorful proprietor, has softened up in recent years through contact with tourist trade; he now affects shoes. Time was when he moved around over the uneven board floors in his bare feet, clad in a cook's apron, and with his pants rolled up sailor fashion. Cap dispenses pompano, steak, heart-of-palm salad, and turtle-egg pancakes. This last item is available only in May, June, and July; and a real turtle-egg pancake is better than any crêpe suzette you have ever eaten.

In Ft. Lauderdale, we give you the Seven Hundred Club, just off the highway on Las Olas Boule-

vard in the center of town. This is a pleasant place indeed, well managed, with an excellent bar and dining-room. A few blocks further east on the same street is the Coral Sands Dining-Room and the Sand Bar.

In the center of the town of Hollywood is Duling's Restaurant, a substantial eating house; and for a roadhouse dinner with sea food, steaks, and the usual alcoholic accompaniment, we suggest Lopez on the highway, one mile south of town.

By this time, we have guzzled and gnawed our way through some three hundred and seventy-five miles of not too rugged Florida terrain and have arrived at our destination. The Miami area, which includes Coconut Grove, Coral Gables, Miami Beach, and Hialeah, contains a great many restaurants, bars, and night spots. An attempt to provide even a partial list would stretch this account beyond any reader's patient endurance. The local Chapter will supply information for those who wish to steal off the Convention reservation in search of adventure—gastro-nomic and otherwise. South Florida provides an item in sea food not often encountered elsewhere, namely: stone crabs. This dish

is a delicacy veritable. Only the claws are served, and the savory white meat contained in them is eaten with drawn butter. The nearest approach to a stone crab dinner is the New England lobster feast at its best. This rare and expensive fare is discovered locally in but a few restaurants and sea food emporia.

You should not fail to schedule a day's fishing on the Gulf Stream, which is within sight of your hotel. The best way to work this out is to make up your own "dutch" party of some four to six congenial shipmates and engage one of the charter fishing boats which dock both at Miami Beach and at the Miami Municipal Fishing Piers. Such boats are for hire at a current price of \$65 per day. You bring

your own lunch and liquor; the Captain and his Mate supply the boat, the bait, and tackle. The Captain will instruct you in the technique of deep-sea trolling and guide your progress when there is action on your line. The charter boats are especially equipped for Gulf Stream game fishing; two persons fish at a time from swivel chairs mounted in the stern cockpit.

Bring your summer clothes. Miami in May is warm and balmy, to warmer and balmier. Pack your bathing trunks; you will have plenty of opportunity to use them. Your old seersucker suit might come in handy, and certainly nothing heavier than a light-weight wool suit is indicated. You might bring your raincoat to insure clear skies for the duration.

An American Architect in China

AMONG those members of our armed forces who are not awaiting return passage to the U. S. A. is Paul T. Wiant, recently released from duty with the First Division as a Captain, U.S.M.C.R. For many years Mr. Wiant practised in Foochow, China. War came and the Japs destroyed his home, his office, his files, his library

—everything. The war over, Mr. Wiant is opening a main office in Shanghai with a branch in Foochow. His practice is that of an architect and engineer for the Methodist Church in China, and his work will carry him widely over that vast land.

Mr. Wiant writes that technical books are not to be had in the

Shanghai market. He is in real need of all technical literature connected with building, including manufacturers' catalog data and samples relating to building and equipping houses, schools, colleges, hospitals and churches. Manufac-

turers, and architects with books to spare, may address Mr. Wiant at 169 Yuen Ming Yuen Road, Shanghai, with duplicate catalogs and the like sent to Union Architectural Service, Foochow, Fukien, China.

The Architect's Home Plan Institute of Minneapolis

*By Dale Robert McEnary**

PRESIDENT, MINNESOTA CHAPTER A. I. A.; CHAIRMAN, A. H. P. I.
COMMITTEE ON PUBLIC RELATIONS AND PUBLICITY

THE MINNESOTA CHAPTER'S present endorsement of the Architects' Home Plan Institute is another case of history repeating itself.

Some 20-odd years ago other members of the Minnesota Chapter formed the Architects' Small Home Service Bureau, a bureau which maintained a planning service. It issued a book of plans of houses of not over six rooms and sold complete working drawings of them at

a nominal price. Because of national interest, this Bureau was later sponsored and officially endorsed by the A.I.A. This sponsorship was subsequently withdrawn by convention action, bringing about the Bureau's early termination and leaving the small house field again wide open to the mercy of speculative builders, lumber yards and the magazines.

It was this situation existing in the prospective post-War small

* Mr. McEnary's professional education included civil engineering at the University of Minnesota and architecture at M.I.T. His early internship in practice was interrupted by service with the Quartermaster Corps in World War I, after which he was associated with Charles S. Frost of Chicago, Frederick M. Mann and Walter H. Wheeler of Minneapolis. He opened his own office in 1928, started the partnership of McEnary & Kraft in 1934, detoured into building, 1942-43, and returned to individual practice of architecture in 1943. He is president of the Minnesota Chapter, A.I.A.

house building boom that The Institute Directors foresaw when they issued to all chapters under date of September 15, 1944, their communication on "The Small House Problem". Then again they asked each chapter to seriously discuss the question of architectural service for the small house builder.

The Minnesota Chapter's answer to this request was the appointment of a special committee to study this perennial problem in all its aspects and report its findings and conclusions to the Chapter as soon as possible.

The entire Chapter concurred in the belief that with the post-War building boom one of the foremost problems still unsolved was that of the good small house. They further agreed that something should be done about this important part of the housing problem and that some way should be found to give the small house owner the benefits of the best in architectural advice. With this background of united opinion, the committee went to work. The old "Service Bureau" was not resurrected in any way. The Committee wanted to approach this old problem in the light of present conditions and wished to be unhampered in any possible new approach.

The report of the Committee was first approved by the Directors on March 1, 1945, and later presented to the Chapter. The report recommended:

"1. That a cooperative organization consisting of corporate and associate members of the Minnesota Chapter, A.I.A. provide a stock plan service of new and up-to-date small house plans covering designs as cheap as possible and up to a cost of \$8,500 for the construction of the dwelling. The service would include the selling of complete plans and specifications for a sum to be agreed upon.

"2. The plans of the cooperative organization shall be sold only by members and all these members will be members of the Chapter. The Chapter will not participate in the organization, but will sanction and indorse the same.

"3. Membership in this organization is open to those who agree to furnish a minimum of three designs within a six-month period and to pay the sum of \$25 per membership as a starting fund. Each membership shall present to the design committee within 10 days a rough sketch design for their approval. The member agrees to abide by the decision of the design committee as to the standard and quality of design. After these rough sketches are approved, the preliminary presentation shall be made within 15 days. These presentations shall be on a standard board and

shall have floor plans of $\frac{1}{8}$ " scale and a sketch perspective drawing. Each membership shall then have their drawings photostated with as many copies as necessary to give every other membership a copy of his design. In this manner every member will have a brochure of designs to show as stock plans, possibly 20 or more designs. All this cost shall be borne by each membership for its own drawings.

"4. Every member can sell the plans of any other member's drawings. The working drawings are to be made by the author of the design at his own cost and the printing at his own cost. The standard of working drawings and specifications shall be fixed by a committee for each. The committee shall be selected from the membership.

"5. Each membership will be given a number in the order in which payment is made to the treasurer of the cooperative organizations. Each plan will be a letter following the number, thus Plan 1-A will be by the first member and it will be the first plan of that member. No names will be used on the presentation drawings nor the plans.

"6. The following two designs shall be submitted to the design committee, one each thirty days after the first design.

"7. If a client desires changes or supervision, the selling architect shall make whatever business proposition he desires with the client. The author of the plan will only

furnish the plan as originally drawn and any changes thereafter will be up to the selling architect. The selling architect may receive one set of black-line prints of the original drawings at his own expense.

"8. Any new member may join the organization by complying with the original rules, but he must in addition match the earnings that may be divided by the existing membership. In other words, it will cost him more than the original \$25 to enter, depending upon how much the organization has received to that date."

The above was the original draft of the action recommended by the Committee and later endorsed by the Chapter. Upon this basis a meeting was then called to find out definitely how many were really interested in what might prove to be only an altruistic scheme to offer architecturally designed small houses to those of the public who would never otherwise seek professional services for home building. At this meeting there were some 20 firms and individuals who signified their willingness to undertake such a venture on the basis outlined. Temporary officers and committees were immediately appointed to perfect a working organization. Thus the Architects' Home

Plan Institute became a going concern.

The membership is limited to corporate or associate members of the A.I.A. and the organization was formed only after it was learned that the Minnesota Chapter as a whole would endorse the work of the organization. The St. Paul Chapter has since endorsed this work and one St. Paul firm is now a member of the A.H.P.I.

With the general organization set up, it was left to the directors and five standing committees to start the wheels turning. Their authority stemmed from Article X of the By-Laws:

"Duties of Members and Committees:

"SECTION 1. Each membership agrees to abide by the decisions and recommendations of the Board of Directors and duly appointed committees. Each membership promises to present not less than three designs of their plans and specifications in the first three months of this organization starting April 1, 1945, and not less than three designs each year thereafter.

"SECTION 2. The following standing committees are to be appointed by the Directors, although others may be added as deemed necessary:

- "1. Public Relations and Publicity,
- "2. Design Committee,

"3. Brochure Committee,

"4. Plans Committee,

"5. Specifications Committee . . ."

The functions of these committees are mostly self-evident. The Specifications Committee prepared an over-all specification covering general construction, heating, plumbing, and electric wiring which can be scratched or interlined to meet the requirements of each house as the originator sees fit. This first form has proved a bit cumbersome and is now being rewritten.

The Plans Committee set up the rules for the number of working drawings and details to be made and how they should be presented. Special sheets are printed and sold to the members for making the working drawings on.

The Brochure Committee set about trying to see how and where a booklet could be printed when the designs were forthcoming. Their work started when the War was still on and the paper shortage acute, but these brochures are now off the press.

The design committee checks all preliminary sketches and must approve them before a member can proceed with the working drawings. The membership of this com-

mittee rotates so as to avoid if possible any sameness in the accepted designs. At first this committee was a little too lenient, but experience has proven that to get the best designs they must be critical.

It remained for the committee on Public Relations and Publicity to try to put over to the newspapers, loaning agencies, lumber yards, speculative builders and the public in general, this whole idea of architecturally designed stock plans.

The first break in publicity came when a Minneapolis newspaper offered to feature one design on the first Sunday in each month for a year, if three other designs were furnished them each time. They would then publish all four designs in a leaflet to sell for 10c each to cover printing and mailing. It seemed advisable at the start to accept this offer because of the newspaper's large circulation. This paper has sold over 23,000 of these leaflets since July 1, 1945, which shows the tremendous interest in good small house plans.

It is a slow process to acquaint a large public with a new idea or product but this undertaking has in general received approval from practically all groups approached.

The F.H.A. and various Saving and Loan Companies have welcomed these plans because they are complete and correct. The city's largest commercial bank has a "Home Institute" which has purchased 1,500 of the brochures and is displaying many of the original drawings. The largest department store in the city, while offering another house plan service, also has several A.H.P.I. original drawings on display. Other loaning agencies and banks have asked to display the new designs. Several lumber companies have ordered the brochures for distribution among their yards. (They do not want to give planning service unless driven to it, they say). There is yet the speculative builder and the general public to approve of these designs and in their approval or disapproval may rest the success or failure of this venture.



It is too early to know the ultimate form the A.H.P.I. will take, but when a lumber association asks that material lists be furnished with each plan and a loaning agency suggests that a standard Owner-Contractor contract form be included in the specifications and when one of the largest lumber companies in

the country offers to distribute the plans or to buy the group out, this organization feels that perhaps it has something worth developing. The members believe this group of plans is today the newest, most up-to-date group of small house designs available. It is the present purpose to keep the whole library of plans up-to-date, weeding out the poor ones and keeping those that meet the public taste.

The Architects' Home Plan Institute was not organized as a money-making commercial scheme, but rather as an effort to better the quality of plan and design in economical housing. When the efforts of highly-trained professional men are put to this purpose the resulting plans should be worth more to anybody than the \$5 per set charged by many others. The A.H.P.I. therefore is offering one set of plans and specifications for \$30, with a charge of \$5 for each additional set of the same design. Plans are being sold regularly and inquiries continue to increase. Any member can sell any plan, but no plan can be obtained except through a member. The originator of the plan gets 60% of the charge, the "seller" of the plan gets 30% of the charge, and the remaining 10% goes to the organization for over-

head, etc. If changes are wanted, the seller makes such changes at an hourly rate and if supervision is wanted it can be arranged for, too. In any case, the buyer must approach an architect before he can get one of these plans and the architect is free to sell him any house in the book or to talk the buyer into becoming a "client" with a tailored made-to-order house at a full fee.

The A.H.P.I. has so far attempted only local salesmanship. Its brochure, "Northwest Homes" is on the bookstands in Minneapolis and at certain banks for sale at \$1.50 each. These books of 44 plans were published in October, 1945. To date about 4,000 copies have been sold. Besides the 44 plans in the booklet, 4 plans have been furnished each month to a Minneapolis Sunday newspaper since June, 1945. When the first contract with the newspaper for 48 plans and perspectives will have been completed in June, 1946, Volume II of "Northwest Homes" comprising those 48 plans will be published. Negotiations are now underway for the second year's contract with the paper. There is a possibility that these houses may be syndicated, in which case the A.H.P.I. will receive a definite revenue. At the present time the treasury oscillates

from black to red and back again month by month. With the organization only getting 10% of the plan sales, it is sometimes not enough to pay for the administrative work. However, with a continued sale of the plan book, a second year's contract with the newspaper and the possibility of the newspaper cuts being syndicated, there should be a fair chance that the organization will stay in the black.

As this is a co-partnership, even a small dividend would help to bolster the spirit of those of the membership who have not sold any of their house designs. Therein lie some of the troubles. Some of the house designs have been sold many times, some a few, and some not at all, as yet. Those members that have not had their designs sold are not as enthusiastic as those who may have sold one design a number of times. This is natural. Any member can withdraw if he wishes, however, and they will be refunded their initial fees. In the meantime others have asked to become participating members. Some have seen the success of certain designs and some think they can do even better. It is not a closed corporation. The more members there are, the bet-

ter the chances of presenting better houses to the public.

To date the A.H.P.I. has sold their plans to about 150 different home builders and these plans have only been available for about seven months.

Those chapters that oppose any small house service bureau on a national scale may also not agree that the Architects' Home Plan Institute should have the endorsement of any Chapter of The Institute. The Minnesota Chapter feels, however, that its endorsement of the A.H.P.I. is a strong assurance that the latter will keep its work on a high plane of altruistic endeavor. The members of the A.H.P.I. have found out that the public is coming into their offices as never before asking about these small houses and sometimes other projects as well. It is true that time is often wasted, but each inquiry is another opportunity to show that architects have something special to offer even on the smallest problems. The one that comes for a "GI" house perhaps won't hesitate later to come to an architect for his first small business building then his larger project. These same people may some day be on building committees and because of these earlier contacts will know more about architects

and their work. It is definitely a way to educate the people in the ways of the profession.

Whether or not this attempt at stock plan service will succeed as well or better than others that have been attempted in the past is yet to be proven. It is certain, however, that a real service is being rendered which it is hoped many of the public will take advantage of. A tre-

mendous opportunity will be at hand for at least the next five years to prove that architects can render a real service to the small home builder. By the end of that time if the A.H.P.I. is at all successful in its purpose, architects as professional men should be more firmly established in the public mind as necessary to the proper solution of even the smallest building problem.

Graduate Design Fellowships

THE Graduate School of Design of Harvard University will offer two or three fellowships for advanced study in city or regional planning for the academic year 1946-47. The stipends will not exceed \$1500 each. Applications should be made prior to April 15 to the Chairman of the Department of Regional Planning, Robinson Hall, Harvard University.

The applicant should give a thorough account of his training and experience and should outline his program of study or research which he would undertake were he to be awarded one of the fellowships. Fellowships are ordinarily open to students who are candidates for the Master's degree or for the Doctorate. The requirements for

entrance as candidates for these degrees are stated in the pamphlet of the Department of Regional Planning which may be obtained by writing the Secretary of the Department at Robinson Hall.

Teachers of Architecture Needed

INCREASED ENROLLMENTS at the various schools of architecture may require additional teachers in the near future. Those qualified and interested in teaching positions should send their personnel records to Professor Paul Weigel, Secretary, Association of Collegiate Schools of Architecture, Department of Architecture, Kansas State College, Manhattan, Kans.

Nassau

By John L. Skinner *

A TRIP TO HAVANA is scheduled as the aftermath highlight of the Convention. It would be a pity for anyone having come as far South as Miami to miss it. This excursion promises to be a post-graduate adventure in sightseeing and pleasure. No alternate is here proposed as an "elective" in competition with the Havana tour; however, in fairness to those who will attend the 1946 Convention, a word must be said for and about Nassau.

This ancient British Colony—it was in existence long before 1776—is but one hour removed from Miami via Pan American Airways, at \$34.50 round trip. The flight is an interesting hop across the blue water of the Gulf Stream and it seems that the ship is coasting down on Oakes Field in Nassau almost as soon as it has dropped Miami's airport in the distance. If you do not go for plane rides, then you

can take the *Jean Brilliant*, a smart little steamer which leaves Miami at 5:00 p. m. three days per week and arrives in Nassau at 9:00 a. m. on the following morning. The meals and service are of the best. If you wish, you can return on the *Jean Brilliant* the evening of the day on which you arrive, after having a short eight or nine hours on the island.

Nassau is the capital of the Bahamas, a group of small, romantic islands scattered over a sea area of four hundred by seven hundred miles. The Bahamas have a Colonial status in the British Empire and Parliament sits in Nassau. The various islands have fine, high-sounding names: Eleuthera, Bimini, Great Abaco, and many others. Nassau itself is steeped in tradition and convention. Its colorful history is reflected in the color of the town. Here Architecture has a quality and flavor all its own. It

* Mr. Skinner was born in Cleveland, was educated in Canada (University of Toronto), served his drafting apprenticeship in the offices of Albert Kahn and McKim, Mead & White. After a postgraduate course at Harvard, he won the Robinson Fellowship and spent two years in Europe. After heading the Department of Architecture at Georgia Tech, 1922-25, he went to Miami where he has since practised under the firm name of Steward & Skinner. A member and past-president of the Florida State Board of Architecture, a past-president of the Florida South Chapter, A.I.A., he is now Regional Director of the South Atlantic District.

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A TYPICAL BIT OF NASSAU

Photograph by Fred Armbrister



Do you know this building?

THE LEE-SMITH HOUSE, WISCASSET, ME.
Built in 1792 by Judge Silas Lee
Photograph by courtesy of Lead



THE LE
Bulle in
Photograph

combines the charm of old Charleston with some of the character of Bermuda, plus color and then more color. The buildings are, for the most part, not over two and a half stories in height and are painted in various hues of blue, grey, yellow, chartreuse, and a so-called Nassau Pink predominating.

On a sunny day, the riot of color in the water of Nassau harbor beggars description—the Gulf of Salerno and the Bay of Naples notwithstanding. The waterfront at the town market place is the most genuinely picturesque spot we can recall ever having seen. Winslow Homer found Nassau irresistible; it is a water-colorist's paradise.

Bay Street, the main shopping thoroughfare, paralleling the harbor, is a short eight or ten blocks in length. It is packed with little shops called variously Old England, Jaeger's, John Bull, Ltd., The Pipe of Peace, Dirty Dick's, The Windsor Shop, etc. Here may be found good English woollens, gabardines and doeskins, real foulard ties, Burberry coats, bone china, British pipes, tortoise-shell cigarette cases, rum cocktails, and imperial quarts of Scotch.

The Royal Victoria Hotel is a grand, old, rambling, three-story

structure set in a magnificent palm garden. It is operated in genuine style.

The Prince George Hotel overlooking the harbor, with a dining terrace right on the waterfront, is as interesting a place for breakfast, dinner and cocktails as one will find this side of the Equator. About cocktail time, and during dinner, a trio of dusky natives usually turns up unobtrusively on the Prince George terrace to sing local ballads to the accompaniment of a quiet guitar. Be sure to request "R. A. F. All Over Town", also "Love and Love Alone". The latter number is a native song about the Duke of Windsor. These melodies have a unique and tropical tempo, a rhythm locally called "A Calypso". Bahamians, by the way, have soft and musical voices, making even ordinary conversation very easy on the ear.

Sitting on the Prince George Terrace imbibing a planter's punch, looking out across the harbor to the lighthouse in the distance, with the native sailboats coming in to anchor, makes the late afternoon sunshine seem even more beneficent.

"Dudley, bring us another round of the same!"

American Art, Today and Tomorrow

By John V. Van Pelt, F.A.I.A. *

I HAVE been re-reading the articles "Architecture Today and Tomorrow," by Edwin Bateman Morris, and the responses elicited, in the November, December, January and February numbers of the JOURNAL. In a friendly manner, Mr. Morris not only "made a point," as an objector expressed it, he made several excellent ones; but it seemed to me his argument summed up in a plea that the modernistic doctor put some sugar coating on his pills, made from a syrup of earlier styles. Virulent dissent was received from those who insist on an entire break with the past.

There are really two groups of modernists, the differentists and the functionalists. Although they seem unaware of it, much modern architecture, entirely at odds with anything done in the past, is not functional; often not even practical. On the other hand, the term functionalists should really include men

who may be traditionalists; but who refuse every solution of a problem that is unfunctional. A conflict only arises when a modernist insists that *every element* of a building must have a functional use. The logical sequence must be, either, that architecture has not the elements of a fine art or, that all art must be useful in a practical manner. That is absurd. Chopin's waltzes have the rhythm, lightness, brilliance and charm of the most entrancing moods of the dance and no one could really waltz to them. Waldteufel is better for that.

To quote from Chandler's "Beauty and Human Nature": "Pure art is art whose primary aim lies in the satisfaction of the observer. . . . When we speak of aesthetic experience, we ordinarily mean the experience derived from pure art or from nature viewed without reference to use."

* Mr. Van Pelt, of English and Dutch descent, entered the Ecole des Beaux-Arts at the age of 16 and was *Diplômé* 1895. He became dean of the College of Architecture at Cornell, then resigned to practise, but simultaneously ran the Hastings Atelier at Columbia for eight years. When Paul Cret joined the French Army, Van Pelt became professor of design at U. of Pa. His professional career is a three-fold one of teaching, practising and writing. Among his executed works are many well-known churches, schools, rectories, and municipal buildings.

Before I can discuss this, I shall have to say a word about the progress made by the esthetics of experimental psychology.

Since the days of Fechner, 1865, the science of psychology has accumulated a tested and documented knowledge of normal human esthetic reactions and behavior; conducting, year by year, a vast number of laboratory and other experiments on the response of subjects to stimuli under manifold varied conditions. Because of this it is futile for us to argue about what art must or must not be. If you are not familiar with the extended bibliography of this interesting section of man's effort to obtain knowledge, I suggest that you read Albert R. Chandler's "Beauty and Human Nature"¹ and H. S. Langfeld's "The Aesthetic Attitude,"² and, if you have no previous knowledge of modern psychology, Dashiell's "General Psychology"³ will repay study. The first of these presents a sharper definition of esthetics, while the second has an excellent description of empathy and is illustrated by

suggestive examples of the painters' art.

Psychology's basic formulae deal with the relationships between *stimulus* and *response*. A Russian psychologist, Pavlov, experimenting with dogs, proved in detail how such a response may be modified. He showed food to a dog, noting the flow of saliva from the dog's salivary glands. Later he rang a gong when the food was presented and, after many repetitions, found that the saliva flowed when the gong was struck and no food presented—a *conditioned response*. This kind of response may occur in human beings, and we may have conditioned responses to works of art. We also have pre-conceived attitudes. One might normally delight in certain combinations of red, brown, yellow and soft green; but if one had passed through the battles of northern France during the days of early fall and that combination of colors was associated with blood and carnage, a sight of them might well be depressing and make them seem ugly. Again; our attitude toward a work of art, in-

¹ Chandler, Albert R.; *Beauty and Human Nature*; (D. Appleton-Century Co., Inc., New York).

² Langfeld, H. S., *The Aesthetic Attitude*; (Harcourt Brace and Co., New York).

³ Dashiell, John Frederick; *Fundamentals of General Psychology*; (Houghton Mifflin Company, Boston).

deed toward life generally, may be formed or modified by extraneous influences, precept, habit, changing fashions. Dashiell remarks: "The individual person is subtly influenced by the expressed feelings and opinions of his fellow men."

The requirements for excellence in any of the arts are immutable and are clearly known, although many artists, not excepting architects, seem unaware of them. There are many examples of modern architecture that are good in themselves. Unfortunately, there are many that are bad. There are bad as well as good examples of so-called traditional architecture. I am not going to attempt here a review of the requirements of good art. I wrote a book about it forty-five years ago, now out of print; but Langfeld covers the matter in a manner that is easily understood.

As I have already implied, the intrinsic excellence of a work of art does not determine the attitude of the public. An individual may be influenced so that he will admire a bad piece of work, and his attitude may spread to large groups of persons. Almost always this is temporary, unless the result of habits formed in youth.

One matter I should expand.

On page 44 in his chapter "The Aesthetic Attitude", Langfeld says: "The most frequently and generally accepted concept, and the one that the majority of aestheticians have included in their definitions, from the time of the Greek philosophers, is that of the utter absence of utility." This, if I have understood the teaching of the Bauhaus correctly, is in contradiction of its most precious tenet. Beauty and appreciation of beauty are divorced from usefulness. However, (on pages 39 and 40) Langfeld has just reviewed the possible association between usefulness and esthetic satisfaction. As one example, he says: "For the casual observer, standing in a railroad station and watching the approach of a train, the engine will probably be merely a means of locomotion. When, however, the engineer or an individual who thoroughly understands engines, observes the smooth-running machinery and the manner in which the functions of the various parts are united into an organic whole which appears almost human, the pleasure obtained will be truly aesthetic."

After an eventual, thorough, dispassionate study of the matter, as outlined above, we should be ready to admit that the normal human

being derives satisfaction from creations conforming to the laws proved sound by psychological investigation. A Colonial building, set in the midst of a group of others that are unrelentingly "Modernistic" will produce an inharmonious whole, and vice versa. Or, on a modernistic building, a delicately ornamented Colonial entrance porch would stick out like a sore thumb. On page 19 of "The Aesthetic Attitude", Chandler observes: "It will not do to put gilded scrolls and gay cupids in a library, any more than it will do to put a crucifix in a ballroom." I remember a concrete church of the French, "Modern", World-War-I period that looked like a collection of round pencils held together by rubber bands and glue. It was entirely out of character with the Roman Catholic reverence for ritual and tradition—truly a pipe dream, and ugly at that; for the laws of contrast were violated in mass, form and line. It was concrete—it was "Modern" twenty years ago.

I believe Mr. Morris is right in saying modern architecture does not appeal to (most of) the public. The parenthesis is mine. One reason is—in addition to the tendency we all have of liking that which

has become a habit—that so much modern architecture is bad design. Progress and the development of an American Art are the two slogans one hears most often in advocacy of a crusade against any use of the past. In progress I believe—progress that utilizes new methods and materials as well as old ones, whichever is most applicable, most indigenous to the locality. I am not in sympathy with efforts of our architectural doctor when he forces his pills and nostrums down the throat of the patient until he gags, especially when it may be the wrong kind of pill. I suspect more patients recover who do not take medicine than those who do. I believe art should develop naturally, not by the fiat of a dictator.

It seems to me regrettable that The Institute should have become sponsor to the prejudiced tone of the brochure "Architecture—a Profession and a Career," issued a few months ago. In the article "Our Own Architecture" is the statement: "No one can pretend that our requirements of today resemble at all the requirements of fifty years ago." Of course that is not true. We have automobiles—when we can get them—but life in America today is in no way mark-

edly different from what it was when I was a boy in Germantown, Philadelphia, and that is *more* than fifty years ago. I wonder if there may not be something in what is implied on the next page of the article: that young architects came out of the schools fifteen or twenty years ago with preconceived ideas and, finding the public did not like those ideas, determined to *make* the public like them. The Empire State Building and Rockefeller Center are American, if you like; but they needed no propaganda. Our article ends in a burst of patriotic fervor: "It's time for America to express her culture, her ideals". What is America? Something with a culture of its own? It is a melting-pot. Other countries, from which we have come, have culture. Germany thought herself the high priestess of culture. I trust we are not following her example.

In the succeeding article of "Architecture—a Profession and a Career," the author makes an excellent plea for new types of construction; but why insist that the cellar and attic be *discarded*. The attic of my house is one of its most useful elements. Ask my wife, if you don't believe me. And I notice in the February number of the JOURNAL, a pertinent paper entitled

"Basement Design". Mr. Wurster might do well to read it.

So, while I think "Architecture—a Profession and a Career" contains much that is valuable, I wish it were less one-sided in its counsels with respect to design. The Bloomingdale competition, divided into two categories, Modern and Traditional, is more representative of an open-minded America.

As a result of this discussion, I have a suggestion to make: That the four architectural agencies that sponsored the booklet recommend to the architectural faculties of the schools of architecture, as requirements for graduation, a course in the Psychology of Esthetics, preceded by a short review of General Psychology, and that they also recommend to the different State Registration Boards an examination in the same subject as a requisite for registration. Perhaps we should then have less bad American architecture.

Traditional art is good when the special problem and environment require it and are in harmony with it. Modern Art is good under similar conditions. What is Modern today will be Traditional tomorrow, when a new generation takes the helm and we who created the old are forgotten.

News of the Chapters and State Associations

Southern California Chapter. Most impressive is the *number* of the recent Chapter meeting—the 447th—at which three delegates to the California Council were elected, as follows: Paul R. Hunter, Adrian Wilson and Albert C. Martin, Jr.

A belated notice of Vice President Lunden's talk before the Building Congress of California in October, 1945, in which these significant words occur: "This is the only state in the Union where architects and engineers are not allowed to design State work. This is a situation that does not belong with the architects alone, but to the entire industry. We all voted for it and probably did not know what it was at the time—but we have it. We all should get together and clear the law off the books."

Pittsburgh Chapter. Lieutenant-Colonel Stewart L. Brown, a graduate in Architecture of the Carnegie Institute of Technology, Class of 1928, was the only member of the Pittsburgh Chapter, A.I.A., to make the supreme sacrifice on the field of battle. Definite steps have been taken by the Chap-

ter to establish the Stewart L. Brown Memorial Fund to provide for an undergraduate scholarship in the Department of Architecture of the Carnegie Institute of Technology.

It is the hope of the Chapter that an endowment fund of at least \$10,000 may be subscribed, the income from which, as supplemented by direct annual contributions by the Chapter and by individuals, would constitute an annual award sufficient to meet full tuition to the recipient. The Chapter has contributed the sum of \$300 for the year 1945, and has recommended that a like contribution be made to the Fund each year out of Chapter funds. The attainment of a substantial fund before July 1, 1946 will, in addition, materially assist the Carnegie Institute of Technology, since the Carnegie Corporation has engaged to give two dollars to the General Endowment Fund for every one contributed to the Stewart L. Brown Memorial Fund.

The Executive Committee of the Pittsburgh Chapter, A.I.A. therefore urgently requests that those so inclined make real and substantial contribution to the Stewart L. Brown Memorial Fund

at as early a date as possible, and in any event before July 1, 1946. Checks should be made payable to Philips B. Bown, Treasurer, Pittsburgh Chapter, A.I.A., plainly designated "Stewart L. Brown Memorial Fund", and addressed to Mr. Brown at 210 Grant Street, Pittsburgh, Pa.

Tennessee Chapter. A Chapter convention in Memphis, April 15, should bring to The Institute Convention in May the very latest thinking of Tennessee men on the many important phases of Institute policy to be formulated under Florida skies.

Central New York Chapter. Dean Lemuel C. Dillenback, F.A.I.A., of Syracuse University has taken over the presidential reins from Leo Waasdorp, backed by C. Storrs Barrows, vice president; Thorvald Pederson, secretary; Webster C. Moulton, treasurer; with Mr. Waasdorp replacing Egbert Bagg as director.

California Council of Architects. At the first quarterly meeting in 1946, the Northern California,

Santa Barbara and Central Valley Chapters were admitted as Regional Chapters of the Council, and the Northern and Southern Associations of Architects were formally disbanded. Thereby the full program of unification has been accomplished, in which the five A.I.A. Chapters are now district organizations comprising the California Council of Architects. Officers for the Council were elected as follows: John S. Bolles, of Ross, Calif., president; Charles O. Matcham, of Los Angeles, vice president; James H. Mitchell, of San Francisco, secretary-treasurer.

Southern California Chapter. Relieving the Chapter Secretary of a duty of many years' standing—editing the Chapter's Bulletin—the Chapter has appointed Anthony Thormin editor. With a mixture of congratulations and pity, we welcome Mr. Thormin to the Fourth Estate. The Chapter has recently moved into new headquarters where a Library of Architecture and Allied Arts is available—said to be one of the outstanding libraries of its kind in the country.

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"It has seemed to me that art when it has little to say is apt to stutter."—RALPH WALKER, F.A.I.A.

APRIL, 1946

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The Architect in a Changing World

By Albert Harkness, F.A.I.A. *

An informal talk before the Rhode Island Chapter on the occasion of Mr. Harkness' re-election as president, January 23, 1946.

WE have been hearing on all sides the defeatist plaint that changing conditions are leaving the architect behind—that he does not fit, that he is obsolete. This is all wrong. I believe that the architect is in a stronger position today than he has ever been. The architect belongs to the only profession in which education and practice combine to equip him for generalized thinking—practical, esthetic, scientific, financial, utilitarian. The unfortunate thing is that this has not been adequately recognized by the public. It is still more unfortunate that it has not been recognized by the architect himself.

Since the advent of the Industrial Revolution, 100 or so years ago, the architect has surrounded himself with a fog of misunderstanding. He gradually built up even a language of his own, until at last nobody else knew what he

was talking about. It finally took such anæmic interpreters as *House & Garden* and *House Beautiful* to re-establish some semblance of contact with the public and explain what the architect was driving at. But the public influenced by this was only a very limited section. If anything, the fog was increased. The net result was merely a somewhat larger group living in an escapist world of make-believe. The great majority, the man in the street—whatever you decide to call him—the man struggling to assimilate the technological problems of today into real life, was left untouched.

Fortunately, the War has done a great deal to break down the isolation of the architect. With recession of private building he was forced into other fields. He found that not only the architect, but specialists in all activities of life,

* Mr. Harkness, a Fellow of The Institute and a former Director of the New England District, was educated at Brown and M.I.T., served his apprenticeship in the offices of Delano & Aldrich, H. Van Buren Magonigle and McKim, Mead & White, and has practiced under his own name in Providence, R. I., since 1919. He has served on the R. I. registration board, on the R. I. Commission of the New York World's Fair, and is entering upon another term as president of the Rhode Island Chapter.

lived in more or less air-tight compartments and spoke languages of their own. All of these specialists, with varying backgrounds, were thrown together in a common effort. They developed mutual understanding and respect. One of the great surprises to the so-called "practical man" was the usefulness of the artist in a world requiring practical performance in new fields. It was just as much of a surprise to the artist himself.

The importance of the man of ideas and imagination in a changing world pattern has been eminently demonstrated. It is important that we as architects should be thoroughly conscious of this and should capitalize on our advantage.

If we are to maintain the position for which our training has fitted us, we must not slip back into the groove of specialists in an archeology having very little direct application to the living requirements of today. As architectural craftsmen we have been experts in putting buildings together, but these buildings have not been an adequate reflection of contemporary life.

This is not the place to discuss the philosophy of Modern Design. But one of the big problems today seems to be, not so much the lack of understanding on the part of the

public, as the lack of understanding on the part of designers, of the fundamentals of both Traditional and Modern Design.

We have often heard the statement that Traditional Design was modern at the time of its inception, but we often fail to recognize the true significance of the statement. If designers had paid more attention to the history, social and political, of the periods that they have been reproducing architecturally, they would have designed more sympathetically. Their designs would have been better archæology and they would have abandoned them sooner for something more appropriate to the social and technical requirements of today.



The separation of architectural design from reality goes way back to the end of the Gothic Period. Up to that time design had been a direct outgrowth of building requirements. With the Renaissance movement, designers, through misinterpretation of the Classical design elements, began to use structural details as ornament. However, for many generations direct building methods still obtained in the less important buildings. Examples of this are the lovely

farmhouses and manor houses of Cotswold, Normandy and, in fact, throughout Europe.



We have all loved these buildings, but much of the perfect logic of the detail has escaped us. Their roofs are always charming. It is obvious that they always span the mass below. You recognize the plan arrangement at a glance. The kick of the eaves is to carry the water beyond the walls and still give bearing for the rafters on the back to the stonework. Brick is often used with stone to square the openings more economically. Each district has its local character, due to the use of indigenous materials and the climatic requirements—low roofs in the south, steep roofs in the north.

It is the functionalism of Traditional Design that has been lost sight of. If designers had been more sympathetic to their medium they would not have found themselves using one material in imitation of another material and in a manner inappropriate to each. Roofs would have a proper relation to plan. Balconies that cannot be used would not have been designed. Building materials would not have been artificially antiqued, and the

country would not have been dotted with French, English, Spanish and Italian farmhouses and chateaux, or Cape Cod cottages with false façades.

We are all very conscious at the moment of the inadequacy of our civilization to cope with the technical advances. What has not been so generally understood is that for years before the discovery of atomic energy, technical advance has been outstripping our cultural ability to absorb it. We have just not been able to keep up with technical advance. We have been spiritually bankrupt, and have tried to cover it up with more and more mechanical gadgets which we have told ourselves were an advance in culture. Who are we to say that the kitchen equipment of today makes for a happier life than that enjoyed in the so-called Dark Ages spent in the shadow of a great cathedral?

Our salvation today is not going to be attained by recreating the past. That has been tried before and failed.

We shall *approach* the solution of our problem of satisfactory modern living when we have *begun* to master and assimilate the technical inventions to which we are now enslaved.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative.



THE U.N.O. CAPITAL

BY FREDERICK GUTHEIM, Dickerson, Md.

Excerpts from a letter in the New York *Herald Tribune* of Mar. 5, 1946.

IF WE ASSUME that one of the first and most pressing needs of the United Nations Organization is for a suitable home, then certainly it is appropriate to examine how that need is to be met. The creation of a complex of buildings is needed, not merely to supply the new organization with its physical necessities, but to provide a demonstration that the world is determined to create a permanent government, and to symbolize that determination.

There is much to be said for the open, anonymous architectural competition. . . . However, in the present instance I believe the U.N.O. and the interest the world has in its buildings will be better served in another way.

Achieving a suitable group of buildings for U.N.O., regardless of the site chosen or the amount of money available for this purpose, will depend upon the creation of a suitable building program, and the interpretation and expression of this program in architecture.

Now the creation of a building program is not the work merely of a handful of administrative experts and political leaders. Architectural

advice and assistance is needed from the outset if the building program is to be conceived in terms of the potentialities of architecture, if architecture is to be of the maximum service to the organization. Nor can the program be fixed and lasting any more than the improvised U.N.O. we have thus far created. As the building program evolves in step with the growing organization, it must have at all times accessible the best specialized architectural advice and guidance.

For these reasons I conceive a permanent building program committee of U.N.O., and a permanent staff of architects. The architectural work of U.N.O. is complex and continuous; it cannot be rigid and static. We have here a problem analogous to that faced by the Tennessee Valley Authority, whose architectural staff has produced work of acknowledged distinction. . . . The word for this is "bureau architecture" and I am well aware that it has often had a very bad name, and has produced some very bad results. However, the same may be said of architectural competitions, and I am convinced that in the case of U.N.O., staff archi-

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ecture promises to serve more use-
fully than any other device. The
essential merit of the competition
is that it chooses a design rather
than an architect, and in the pres-
ent immaturity of U.N.O. no de-
sign, however brilliant, would be
of much value because of the fluid
and changing nature of the build-
ing program.

The international staff of archi-
tects I conceive may be considered
at three levels. Obviously, there
must be a chief architect. Then
there must be a sizable group of
principal architects. Finally, there
should be many students, appren-
tices, draftsmen—call them what
you please—to fill out the staff.
How are all these to be selected
to assure U.N.O. of the best talent
available? Here the competitive
system may properly be invoked,
especially in the positions of lesser
responsibility.

The principle of rotation must

be established to secure a desirable
circulation of talent. It might be
sufficient to allocate the subordinate
positions on some quota basis to the
various nations, depending probably
on the number of registered or
qualified architects in each. Each
nation might then select its own
best qualified men for assignments
to the U.N.O. architectural staff
for limited periods of time. The
chief architect could be selected by
the building committee from among
the principal architects, with a care
both for the special problems to be
considered during his term of office
and the demands of continuity, as
well as abstract considerations of
the quality of design and talent of
any individual.

Such a plan, rough as it is, seems
to me more workable and more
likely than any other to assure
U.N.O. of the continuous archi-
tectural advice of a higher order
it needs.

"ARCHITECTURE OF 'TODAY AND TOMORROW"

By STANLEY C. PODD, Buffalo

ON two counts Edwin Bateman
Morris betrays himself and
fails. First, in his sentence, "A
well planned building can be poor
esthetically and the reverse". Also,
wherein he asks that the architects
"should look eagerly for the gleam
of appreciation in the eyes of those
who see their work".

In the first instance one can only
repeat, "beauty is not skin deep",
and a "thing of beauty is a joy for-

ever". A poorly planned building,
no matter how attractive or esthetic
the exterior, is a sham and will
cause pain just like the seemingly
beautiful automobile with poor
brakes and engine. It is nothing
but a hateful lie. A beautiful build-
ing to be a joy forever must give
more satisfaction than just to the
beholder of its exterior or interior
decorative trappings. Unless it is
good through and through in its

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design for its use, then no matter what the frosting, the cake or the building is not good, for biblically speaking "it is neither fish nor fowl."

Surely also, if the flavor or quality is new and good there is a greater joy because of the admiration for the initiative and ingenuity displayed. If we are to live we must learn, and to learn is to try even though we err. Slothful slavery to tradition shrivels and dries up the well-springs of thought, progress and invention. Something new in good art and design as in everything else is always thrilling and, if it has merit, will eventually receive interest and appreciation.

This brings us to the second point, of the "appreciative gleam". Appreciation of greatness is seldom achieved spontaneously. We have

only to look back along the pages of time to see that only very seldom have great works of thought and achievement received spontaneous appreciation. Much more often great creators have been ridiculed, stoned and crucified in their lifetime, only to have time and history prove them. As long as everyone, as well as architects, sincerely strives for whole truth and beauty, appreciation by the people sooner or later will be justly bestowed and will last forever, even though it be hidden in the graves of Egypt or New Mexico, the darkest jungle or buried under volcanic eruptions. To do other than this is to confess senility, weakness, or mercenary expediency for personal gain or profit. This, by some, may be justified by virtue of self-preservation, but it will be recognized for what it is sooner or later.

Three Key Positions on The Institute Staff

IN the March issue of the JOURNAL under "Opportunities for Service on The Institute Staff", three key positions on the staff of The Institute in Washington were mentioned, with a note that additional information would be published in April.

That information follows:

DIRECTOR OF THE DEPARTMENT OF EDUCATION AND RESEARCH:

Duties: "The executive in charge

of this department shall be known as the 'Director of Education and Research.' He shall be employed by The Board and his duties shall be as follows:

"To have charge of all education and research matters and to work with the appropriate committees in the preparation of such material as may be necessary or indicated, and to prepare or have prepared all educational and research information, literature, etc.,

of whatever kind. In this work the Director shall have the counsel of all committees and agencies of The Institute assigned to his department and it will be his responsibility to coordinate reports and data arising therefrom, to assist the committees, and to otherwise develop the educational and research program of The Institute. The Director of this department shall report to The Board."

The type of man needed for this work is indicated by the duties to be performed. Full-time service at The Octagon with permanent residence in Washington are required. Desirable but not mandatory qualifications are: registration to practice as an architect; under 50 years of age; executive and writing ability; aptitude for both phases involved; namely, *education* throughout the entire field of architecture, and *research* as it relates to materials and techniques of building.

Letters of application covering experience, general and specific qualifications, personnel data, salary expected, etc., may be addressed to The President of The Institute at The Octagon—to reach there not later than April 25, 1946.

FIELD SECRETARY:

The duties of the Field Secretary "shall be to maintain and direct an effective contact with the members of the profession and the component organizations of The Institute for the purpose of increasing the influence, effectiveness and membership of The Institute; and for the performance of such other duties as may be assigned to him."

The Field Secretary will be The Institute's ambassador to its members and chapters. Full-time service at The Octagon, with permanent residence in Washington, is required—except when in the field. To be effective a Field Secretary must spend at least one-half of his time in travel throughout the entire year. Desirable but not mandatory qualifications are that the Field Secretary be registered to practice as an architect; under 45 years of age; and possess a pleasing personality, with the ability to speak well in public.

Letters of application with information as to experience and qualifications, with personnel data and salary expected may be addressed to The President of The Institute at The Octagon to reach there not later than April 25, 1946.

ASSISTANT TO EXECUTIVE DIRECTOR:

The Executive Director (or Executive Secretary) has been authorized by The Board to employ an Assistant Executive Director (or Assistant Executive Secretary) to perform such duties as may be assigned to him by The Board and by the Executive Director, including details of the administrative work of The Institute.

The qualifications indicated are as follows: Architectural education preferred; registration to practice not mandatory. This place should be filled by a young man, thirty-five or under, who has a liking for organization work and a capacity for office management, including

the dictating of letters and reports. He will relieve the executive head of multitudinous details which arise from a large correspondence. He will make arrangements for Board meetings and conventions; purchase supplies, printing and outside services; and in general expedite a large volume of administrative work at headquarters. Full-time service at The Octagon, with permanent residence in Washington, is required.

Letters of application with information as to experience and qualifications, with personnel data and salary expected, may be addressed to The Executive Secretary of The Institute at The Octagon, to reach there not later than April 25, 1946.

Honors

DONALD W. SOUTHGATE, of Nashville, has been named by Governor McCord a member of the Tennessee Board of Architectural and Engineering Examiners.

ROBERT T. JONES, F.A.I.A., a professor in the School of Architecture, University of Minnesota, at Minneapolis, was recently elected president of the City Planning Commission of Minneapolis.

NORMAN D. NAULT and RICHARD SHAW, F.A.I.A., of Boston, have been appointed to the Massachusetts Art Commission by Governor Tobin.

Professor SIR PATRICK ABERCROMBIE, F.R.I.B.A., architect and town planner, has been awarded the Royal Gold Medal for Architecture for 1946 by His Majesty the King.

APRIL, 1946

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